

**CONTEMPORARY ORGAN WORKS BY PUERTO RICAN COMPOSERS**

**BY**

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### **Abstract**

The history of organ music and pipe organs in Puerto Rico dates to Spanish colonial times. Unfortunately, most organ works composed during that period of time did not survive due to fires, hurricanes, the attacks of English and Dutch pirates, and the change of sovereignty in 1898.

After the entrance of the United States in 1898, a few organ works were composed and various pipe organs were installed on the island, but no significant developments took place in Puerto Rican organ culture. Recently, with the installation of a three manual Casavant organ at the University of Puerto Rico, Rio Piedras in 2006, and the creation of the position the author occupies as organist and organ professor at the institution, new opportunities for organ music on the island have flourished.

This lecture-recital centers on an investigation of the organ works of four Puerto Rican composers of the twentieth and twenty-first century: William Ortiz, Carlos Lamboy, Raymond Torres-Santos and Roberto Milano. The document includes a brief history of the pipe organ in Puerto Rico and its music, biographical notes of each composer, and an analysis of the compositions performed during the lecture recital presented on April 19, 2016 at the University of Kansas. The paper and presentation intend to expose Puerto Rican organ music to a wider audience and to inspire other generations of Puerto Rican composers to write for the instrument.

## **Introduction**

During the Spanish colonial era (1492-1898), Puerto Rico enjoyed a rich cultural life that revolved around the Catholic Church. The cultural life of the island was nurtured by Spanish artists, who played an important role in education and the development of the arts. By 1890 more than twenty pipe organs could be found all over the island in churches and parochial schools. The Cathedral of San Juan, the main cathedral in Puerto Rico, not only had a pipe organ, but also a full-time organist, a music director, professional singers, an orchestra and small instrumental ensembles. A significant number of choral and organ works were composed during colonial times, but with the entrance of the American government in 1898, support for the arts declined substantially. Studies of the history of music, especially church music, on the island reflect this trend. The pipe organs found in churches and cathedrals, as well as the musicians, including organists and composers, all declined in importance after 1898. Still, the residual musical life that was present on the island, along with the memory of Puerto Rico's past achievements, provided a basis from which further growth was possible, including Puerto Rico's organ culture.

Organ music in Puerto Rico has taken a very important turn in the last seven years. The recent installation of the Casavant organ at the theater located on the Río Piedras campus of the University of Puerto Rico and the position the author occupies as University Organist and Organ Professor have fostered a new window of opportunity to promote interest in organ music on the island. In this document the author presents a brief history of the organ and its music on Puerto Rico, with special emphasis on works by four contemporary Puerto Rican composers: Carlos M.

Lamboy, Raymond Torres Santos, William Ortiz, and Roberto Milano. This research will shed new light on Puerto Rican organ music, a subject hitherto virtually unknown in the academic community, as very little research on this subject has come to light.

### **Organ Music in Puerto Rico**

During Puerto Rico's 400 years as a colony of Spain, the Roman Catholic Church oversaw the spiritual life of the island, and Spanish clerics assigned to Puerto Rico naturally followed the liturgical norms and practices of the Spanish church. Published information on the musical life of the church in colonial Puerto Rico is meager. Until the 19<sup>th</sup> century, the story of the organ, and of music in the Puerto Rican church, can only be inferred from publications such as church histories, island histories, and selections from archival documents. Fuller accounts would require a systematic search through archives in Puerto Rico, Cuba, the Dominican Republic, the Canary Islands, Mexico, and Spain. As far as can be determined, no one kept any written record of the musical life at the Cathedral of San Juan. However, thanks to indirect sources such as chronicles and memoirs, we do know that masses and offices were sung at the Cathedral, especially on festive or solemn occasions. One important source for this information was written in 1948, when Antonio Cuesta Mendoza, a Spanish priest from Santo Domingo, published his *Historia eclesiástica del Puerto Rico Colonial (1508-1700)* (Ecclesiastical History of Colonial Puerto Rico).<sup>1</sup> Fernando Callejo Ferrer extracted additional information from documents found in the archives of the Cathedral of San Juan for his *Música y músicos*

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<sup>1</sup> Antonio Cuesta Mendoza, *Historia eclesiástica de Puerto Rico Colonial (1508-1700)* (Ciudad Trujillo, Dominican Republic, 1948).

*portorriqueños* (Puerto Rican Music and Musicians)<sup>2</sup> that covers the years 1652-1701 and 1771-1870.

Don Alonso Manso, the first bishop to arrive in the Americas following the *conquistadores*, signed his plans for the erection of San Juan Cathedral on September 26, 1512 in Seville; he was installed as Bishop of San Juan in 1513.<sup>3</sup> Bishop Manso, and his successors assumed music and the organ to be, if not an essential, certainly a highly desirable adjunct to the liturgy, especially on feast days and other solemn occasions. His staff included a *chantré* (precentor) at an annual salary of 325 pesos, an organist, and a *caniculario* (dog chaser) to chase dogs out of the cathedral and keep the church clean. The latter two positions each paid the sum of thirty pesos per year.<sup>4</sup> Documents that have survived from those early centuries do mention organs, organists, composers, and music.

### **Organists and Other Musicians at the Cathedral of San Juan**

Various sources provide us with names and dates of organists at the institution. After the Dutch attack in 1625, the archives of the church disappeared, probably stolen or destroyed. However, we have evidence of organists and other musicians at the cathedral. Callejo Ferrer mentions an instrumental quartet composed of organ, bassoon, and two *shawns*. He also mentions that children and *mulatos* (descendants of white Spanish *conquistadors* or plantation owners and black African slaves or freemen) were being trained in *sofège* and voice.”<sup>5</sup>

Since 1511 the position of organist existed at Cathedral of San Juan. Rita Goldberg’s article, “Nuevos datos sobre la historia de la música en Puerto Rico: Pedro Núñez de Ortega,

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<sup>2</sup> Fernando Callejo Ferrer, *Música y músicos portorriqueños* (San Juan, PR: Cantero Fernandez & Co., 1915).

<sup>3</sup> Cuesta Mendoza, *Historia eclesiástica*, 186.

<sup>4</sup> Ibid, 187.

<sup>5</sup> Callejo Ferrer, *Música y músicos portorriqueños*, 24.

arcabucero y maestro de capilla” (New data on the history of music in Puerto Rico: Pedro Núñez de Ortega, *arcabucero* and chapel master), provides the most comprehensive list of the organists and chapel masters at San Juan Cathedral.<sup>6</sup> Goldberg’s concludes that the music of the Cathedral of San Juan during the 18<sup>th</sup> century was probably more important than either the Callejo or Mendoza documents indicated.

Domingo de Andino (1737-1820) was the cathedral’s most prestigious organist and a noted composer, the first local musician to compose a “beautiful repertory of sacred music.”<sup>7</sup> He started playing the organ at age 7 or 8, was the titular cathedral organist in 1757 at age 20, and continued serving for some 60 years until he retired in 1818. He was a tradesman, a silversmith, married, and the father of five children. He received a salary of 160 pesos to play the organ and also to keep it repaired.<sup>8</sup>

José Campeche (1751-1809), Puerto Rico’s most famous painter of the time, was also an oboe player in the orchestra at the Cathedral of San Juan, a substitute organist and, on occasion, an organ technician. He also taught the Carmelite nuns to sing and play the organ.

### **Pipe Organs in Puerto Rico**

Most of the instruments used during colonial times were imported from Spain. Approximately twenty-five organs were imported onto the island. Most of them were destined for use in churches and convents. Their builders, specifications, cost, and other details may be found in archives in Spain and the Canary Islands. Some documents found in local archives provide us with general information such as the need to repair an organ, the arrival of a new

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<sup>6</sup> Rita Goldberg, “Nuevos datos sobre la historia de la música en Puerto Rico: Pedro Núñez de Ortega, arcabucero y maestro de capilla,” *Revista de Música Latinoamericana*, 18, no.1 (Spring-Summer, 1997), 59.

<sup>7</sup> Callejo Ferrer, *Música y músicos portorriqueños*, 32-33.

<sup>8</sup> Arturo Dávila, “El platero Domingo de Andino, (1737-1820): Maestro de música de Campeche,” *Revista del Instituto de Cultura Puertorriqueña*, 3, no. 8 (July-September 1960), 14-16.

instrument, the need for a slave to work the bellows, mention of damage from leaks and termites, or relocating the organ within the cathedral.

The third bishop of San Juan, Diego de Salamanca, was able to get an organ installed in the cathedral during his tenure between 1577 and 1587. This report gains credence from information of the 1598 attack on San Juan by the English privateer George Clifford. His chaplain, John Layfield, noted “a faire paire of organs”<sup>9</sup> in his description of the cathedral. On his departure, Clifford is said to have taken the cathedral organs as part of his booty. In 1606 Juan Bautista Vitoria asked for permission from Seville to ship an organ to Puerto Rico to replace the organ that had been stolen by the English pirates in 1598.<sup>10</sup> Vitoria’s efforts seem to have been successful, for accounts of the Dutch invasion and plunder of San Juan in 1625 also assert that an organ was destroyed or taken.

In 1720 the organ at San Juan Cathedral was in poor condition. It was out of tune and the case was damaged.<sup>11</sup> According to Ángel López Cantos, during some repairs at the cathedral, the organ had been stored in a nearby house where humidity damaged some of the bellows. This was one of various organs installed in San Juan, including the 1714 installation of a pipe organ in the Convento Santo Tomás by the Dominican friars.<sup>12</sup> In the last third of the 18<sup>th</sup> century Franciscan priests requested authorization to build a pipe organ for the San Francisco Church.

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<sup>9</sup> Roy E. Carter, unpublished manuscript, San Germán, Puerto Rico, 1983.

<sup>10</sup> Goldberg, “Nuevos datos”, 58.

<sup>11</sup> Ángel López Cantos, *Fiestas y juegos en Puerto Rico (Siglo XVIII)* (San Juan, PR: Centro de Estudios Avanzados de Puerto Rico y el Caribe, 2008), 76.

<sup>12</sup> Ibid, 76.



The organ builder was Juan Cristóbal Etrer, an English builder established on the island of Saint Christopher (St. Kitts).<sup>13</sup>

When the United States invaded and took over the island in 1898 the Roman Catholic Church lost its hegemony and its voice in affairs of state. Many Spanish clergy, organists, and other musicians abandoned the island and returned to Spain. Ironically, just four months before the American invasion, the Cathedral of San Juan had inaugurated its new organ of some 19 registers.<sup>14</sup> Around 1921, the Spanish organ company San Ignacio de Eleizgaray installed a two-manual and pedal instrument at the Iglesia de La Milagrosa de las Hijas de la Caridad in San Juan. Most likely this organ consisted of 18 ranks. It had electro-pneumatic action with expressive boxes on each side of the console, an unusual occurrence.<sup>15</sup> In 1934 Ponce Cathedral acquired a new pipe organ built by the Tellers Company of Erie, Pennsylvania, and installed by the German technician George Schmidt. Schmidt also installed a Tellers organ at Iglesia de San Francisco in San Juan.<sup>16</sup>

In 1962 the Tamburini Organ Company of Cremona, Italy installed a new organ on the island. Tamburini's Opus 448 was placed in the Santuario Saleciano de María Auxiliadora in Cantera, Santurce. The organ had three manuals and pedal. Unfortunately, due to lack of maintenance, the instrument does not exist anymore. In 1975, a 15-rank organ built by Austin Organs of Hartford, Connecticut, was inaugurated at the Inter-American University of Puerto Rico, San Germán campus. In 2001 the Iglesia Sagrado Corazón acquired a small pipe organ,

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<sup>13</sup> Ibid, 76-77.

<sup>14</sup> Ibid.

<sup>15</sup> Esteban Elizondo, "Fábrica de órganos de San Ignacio de Eleizgaray y Compañía de Azpeitia (de 1913 a 1930)," in *Musiker*, accessed July 25, 2015, <http://www.euskomedia.org/PDFAnlt/riev/47/47652655.pdf>.

<sup>16</sup> Carter, unpublished manuscript.

built by Columbia Organ Works in Lancaster, PA. The organ contains 11 ranks and its action is electro-pneumatic with two manuals and a pedal. In 2009 the University of Puerto Rico acquired a three-manual organ for their renovated Aula Magna Theater. The organ (Opus 3873) was built by the Casavant Organ Company. It is a 31-stop, 40-rank organ with electro-pneumatic action.

### **Organ Works**

It should not be surprising that works for solo organ were composed in Puerto Rico during Spanish colonial times. As mentioned previously, there were well-trained musicians with a fine knowledge of theory and counterpoint and there were gifted teachers as well. Many of them were fine composers with impressive credentials. The questions that arise are: Did they compose for organ? Did the composers take the scores with them when they moved away? Were these compositions taken by English and Dutch pirates or destroyed by fire? A more extensive and meticulous search must be done on this subject with the hope of finding answers to these questions.

In the Puerto Rico General Archives in San Juan there are a few works for solo organ by Puerto Rican composers, but all of them are very simple and do not include pedal parts.

Ramón Morlá (1875-1953), who served as organist at various churches on the island, composed a book of fugues for the organ. His grandson Ricardo states that a relative who lives on the US mainland had taken a large number of his grandfather's compositions to classify them and that the organ fugues are probably in his possession.<sup>17</sup>

Genoveva Arteaga Torruella (1898-1991) was a pianist, organist and teacher, trained in the Guilman Organ School and the Pius X School of Liturgical Music in New York City. In

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<sup>17</sup> Gustavo Batista, "Ricardo Morlá y Espineiro," accessed December 27, 2014, <http://myndpr.com/ricardo-morla-y-espineiro/>.

addition to being a fine performer and a composer of songs, danzas and sacred music, Torruella was also the founder of the Conservatorio de Música de Puerto Rico.

Héctor Campos Parsi (1922-1998) composed a piece for organ called *Retablos*, which was performed on January 11, 1949 in Boston, MA, as part of a student recital where the organist George Bayley premiered the piece.<sup>18</sup>

Ignacio Morales Nieva (1928-2005) was born in Valpeñas, Spain but settled on the island in 1954, where he taught at the Puerto Rico Conservatory of Music years later. He composed two works for organ that, unfortunately, have been lost. The only organ solo work I have found by Morales Nieva is a *Sinfonía* for organ which belongs to the *Tríptico sacro*, a multi-movement work for choir and organ that premiered in 1995 in Spain.<sup>19</sup>

Luis Rodríguez (b. 1980) composed an organ work titled *Trichord Variations* while pursuing his master's degree in composition at Westminster Choir College. The work is based on a pitch class set of three notes and has a total duration of twelve minutes.

Luis Manuel Álvarez (b. 1939) composed his work *Partita jíbara para órgano* in 2012. This two-and-a-half-minute-long piece is based on Puerto Rican folkloric elements combined with some striking contemporary harmonies.

Armando Bayolo (b. 1973) composed *Obsessionering*, an organ sonata, in 2012. The work contains three movements and concerns itself with a number of repetitive procedures, particularly in the handling of rhythm and form.

Roberto Sierra (b. 1953) composed a concerto for organ and orchestra for the American

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<sup>18</sup> José A. Montalvo, "Héctor Campos Parsi, Puerto Rican Music in the XXth Century," in [josemontalvo.net](http://www.josemontalvo.net), accessed on August 10, 2015, <http://www.josemontalvo.net/diss/ch3.htm>.

<sup>19</sup> Asociación de Amigos de la Música de Castilla La Mancha, "Homenaje a Ignacio Morales Nieva, en La Cuna de Dulcinea de El Toboso," accessed October 16, 2015, <http://www.festivallamancha.com/actualidad28.html>.

Guild of Organists' National Convention in 2012. The concerto contains a mix of Latin American rhythms with Western European forms.

### **William Ortiz, *Una visión humilde***

William Ortiz (b. 1947) was born in Salinas, Puerto Rico, but grew up in New York City. He studied composition with Amaury Veray and Héctor Campos Parsi at the Puerto Rico Conservatory of Music. He holds a master's degree in composition from SUNY at Stony Brook and a doctorate in composition from SUNY at Buffalo, where he studied with Lejaren Hiller and Morton Feldman. He is an active composer who has completed numerous commissions and his works have been awarded with various prizes. Ortiz's compositions are an artistic expression of the cultural forms created and developed by El Barrio's Newyoricans.<sup>20</sup> He makes the following statement about his music: "I conceive of music as the 'violent beauty' of urban life; as the expressions of the cries and shouts of the street – cries and shouts that reflect the thoughts of those who are oppressed, of those who feel. It is my intent to convert the language of the street into a legitimate instrument."<sup>21</sup>

In 1985 Ortiz composed an organ work called *Una visión humilde* (A Humble Vision). The work is a toccata, composed at the request of American organist Michael Burke. The composer indicates that the title of the work represents "a prayer toccata combined with the sacred symbolism of the organ."<sup>22</sup> It is a short piece that uses metric modulation, one instance of which we see in measures 98-99.

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<sup>20</sup> "William Ortiz," in [williamortiz.com](http://www.williamortiz.com). Accessed October 23, 2015. <http://www.williamortiz.com>.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

EXAMPLE 1. William Ortiz, *Una visión humilde*, mm. 98-101.

98

Org.

Ped.

*f*

*mp*

*p*

*mp*

The piece contains fourteen sections that carry a simple theme inspired by African American spirituals. This melody, found in measures 5-8, is not a direct quotation from any particular spiritual but it reflects the general style of the blues and spirituals that Ortiz probably heard as a child.

EXAMPLE 2. William Ortiz, *Una visión humilde*, mm. 3-9.

3

Org.

Ped.

*mf*

*mf*

*pp* (hymn-like)

*mf*

*f*

*mf*

*pp*

*f*

*f*

Through the work we can observe sudden changes and contrasting ideas. As the composer said, “I get bored by repetition, so I bring different ideas to keep the listener awake.”<sup>23</sup> Measures 89-97 are a clear example of this statement.

**EXAMPLE 3.** Ortiz, *Una visión humilde*, mm. 89-97.

The musical score for Example 3, measures 89-97, is presented in two systems. The first system (measures 89-94) features a complex rhythmic structure with changing meters: 3/4, 4/4, 2/4, 4/4, 3/4, and 2/4. The Organ part (Org.) is marked with dynamics *p*, *f*, *mp*, and *p*. The Pedal part (Ped.) is marked with *p*, *mp*, and *p*. The second system (measures 95-97) begins with a tempo marking of 66 and a key signature change to one flat. The Organ part is marked with *f* and *mf*. The Pedal part is marked with *p* and *mp*. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

The theme is transformed in meter, tempo, rhythm, register, and mood. The organ itself is used as a venue to provide a “metaphoric symbolism, containing ecclesiastics and mystic elements.”<sup>24</sup> The work also contains elements of popular and rock music, for example in measures 157 through 168, where we can observe a repeated pattern of eighth notes on the pedals and a pattern of sixteenth notes and chord blocks on the manuals.

<sup>23</sup> William Ortiz, interview with the author, November 12, 2015.

<sup>24</sup> William Ortiz, interview with the author, November 12, 2015.

EXAMPLE 4. Ortiz, *Una visión humilde*, mm. 156-168.

Example 4 shows measures 156-168 of Ortiz's *Una visión humilde*. The score is for guitar (g.) and double bass (d.). The tempo changes from 46 to 86 bpm. The guitar part begins with a piano (*pp*) section, followed by a forte (*f*) section, and then a mezzo-forte (*mf*) section. The double bass part starts with a forte (*f*) section, followed by a piano (*p*) section, and then a mezzo-forte (*mf*) section.

In the coda of the work, the composer surprises the listener one more time with another abrupt change. This time, after various measures of eighth notes and rests, the composer concludes with a slight variation of the opening measure of the piece, followed by a *glissando*.

EXAMPLE 5. Ortiz, *Una visión humilde*, mm. 188-193.

Example 5 shows measures 188-193 of Ortiz's *Una visión humilde*. The score is for organ (Org.) and pedal (Ped.). The tempo is 46 bpm. The organ part begins with a forte (*ff*) section, followed by a glissando. The pedal part starts with a forte (*ff*) section, followed by a glissando.

In the eyes of Dr. Ortiz, the work is an improvisation that is constantly changing. The composer considers this work a link between his modernist and postmodernist style, composed while he was living in Buffalo, NY.

### **Carlos Lamboy, *Introspección B-21***

Born in San Juan, Carlos Lamboy (b. 1986) studied at the Escuela Libre de Música Ernesto Ramos Antonini in San Juan (a public school specializing in music) and at the Programa de Orquestas Sinfónicas Juveniles de Puerto Rico (POSJU) (a well-known after-school music program). He holds a BM from the Puerto Rico Conservatory of Music. He graduated with honors, and was awarded the Medal of Composition and Theory. His symphonic works, *Bosque medieval* (Medieval Forest) and *Fantasia mística-roja*, (Red Mystic Fantasy) were premiered by the Puerto Rico Symphony Orchestra. In 2009 he composed a symphonic work, *Dos cuerdas de oro*, (Two Gold Strings) for his high school alma mater, San Juan's Escuela Libre de Música. He also composed *Carta para dos* (Letter for Two) for string quartet and piano, for the Ricky Martin Foundation and "Scene 51" as part of the project *Voces de la infancia* (Childhood Voices). In 2007 Mr. Lamboy was awarded the Governor's Medal by the Puerto Rico government. In 2012 the author premiered his *Tres piezas para órgano* (Three Pieces for Organ).

*Introspección B-21* was finished in June 2015 and was composed for and dedicated to the author,<sup>25</sup> who premiered it on April 10, 2016 at the University of Puerto Rico. *Introspección B-21* is Lamboy's first composition that contains folkloric elements throughout the work. The meaning of its title conveys its content, representing an intimate search of the composer's inner thoughts. The B-21 in the title refers to Borikén, the Taíno name for the island of Puerto Rico,

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<sup>25</sup> Lamboy, *Introspección B-21*.



and the 21<sup>st</sup> century. In the words of the composer, “The piece aims to unify elements of Puerto Rican folklore with the 21<sup>st</sup> century.”<sup>26</sup> This work is rhythmically rich, containing the rhythm of the *clave*,<sup>27</sup> the *cáscara de timbal*,<sup>28</sup> the *mapeyé*,<sup>29</sup> and the Puerto Rican *danza*,<sup>30</sup> as we can see in the following examples.

**EXAMPLE 9.** Cáscara de timbal,

Cáscara means shell  
Cáscara with 3-2 clave pattern  
Right Hand Plays Top Line on side of drum  
Left Hand/Stick plays closed and open strokes on low timbale

**EXAMPLE 10.** Carlos Lamboy, *Introspección B-21*, m. 22.

**EXAMPLE 11.** Lamboy, *Introspección B-21*, m. 18.

<sup>26</sup> Carlos Lamboy, personal interview with the author, October 4, 2015.

<sup>27</sup> A rhythmic pattern often used in Latin American music, specially in Cuba.

<sup>28</sup> A rhythmic pattern commonly found in salsa music. It is played on the shell of the timbales.

<sup>29</sup> A musical genre that is mostly improvised. It involves a singer, guiro, cuatro, guitar and bongó. It contains elements of Spanish and the Puerto Rican, specially the music found in the mountains of the island.

<sup>30</sup> A Puerto Rican dance accompanied by percussion instruments. Its roots come from the African culture that spread in Puerto Rico as a result of the African population in the island.

**EXAMPLE 12.** Clave.**EXAMPLE 13.** Lamboy, *Introspección B-21*, m. 21.

The piece combines all these rhythmic elements in three independent parts, similar to the lines of a trio sonata.

**EXAMPLE. 14.** Lamboy, *Introspección B-21*, mm. 23-24.

Studying both of Lamboy's organ compositions reveals a common tendency to use minor keys and triplets. The composer has said he prefers minor keys, as they tend to better reflect his emotions and inner feelings. The use of triplets, in his words, "gives the sensation of playing fast

notes but keeping them under control.”<sup>31</sup> Lamboy also tends to use syncopation to bring rhythmic contrast to the work. Observe the left hand and pedal in measure 38.

**EXAMPLE 15.** Lamboy, *Introspección B-21*, mm. 37-38.



Another tendency of this composer is to contrast major and minor modalities, especially when moving stepwise. Observe the treble part of measure 39; the composer takes the first chord of the *mapeyé* and transforms it to a major chord.

<sup>31</sup> Carlos Lamboy, personal interview with the author, October 4, 2015.

EXAMPLE 16. Lamboy, *Introspección B-21*, mm. 39-41.

The musical score for Example 16, measures 39-41, is presented in two systems. The first system (measures 39-40) features the Organ (Org.) and Trombone (T. Bl.). The Organ part consists of a melody in the right hand and a bass line with triplets in the left hand. The Trombone part is a single note. The second system (measure 41) continues the Organ part with a more complex melody and bass line, while the Trombone part remains a single note.

EXAMPLE 17. Mapeyé.

The musical score for Example 17, Mapeyé, is a single melodic line in 4/4 time. The tempo is marked as quarter note = 80. The key signature is A minor (Am). The melody starts with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The melody ends with a quarter note.

The work contains a pedal cadenza that integrates some of the melodic motives already heard. It also uses a section of the clave rhythm and triplets.

The middle section of *Introspección B-21* serves as a rhythmic, structural, and melodic contrast to the previous sections.<sup>32</sup> The section carries a cantabile melody that gives a sense of peace.

**EXAMPLE 18.** Lamboy, *Introspección B-21*, mm. 49-54.



The closing section of the work, marked *moderato*, has a festive mood. It is a joyful *da capo* of the piece's opening chords, with the use of major and minor tonalities.

### **Raymond Torres-Santos, *Jubilum***

Raymond Torres-Santos (b. 1958) is a graduate of the Puerto Rico Conservatory of Music and the University of Puerto Rico. He holds a MA and PhD in composition from the University of California at Los Angeles (UCLA) and has completed advanced studies at Stanford University and Harvard University. In addition to composing, Torres-Santos is an accomplished arranger, conductor, and pianist. His arrangements have been nominated for Grammy Awards for work with performers such as Plácido Domingo, Julio Iglesias, and Frank Sinatra.

Raymond Torres-Santos composed *Jubilum* in 2015.<sup>33</sup> In the words of the composer, “*Jubilum* is a word that brings to mind the joy of music. This piece fulfills that definition in many ways. Composed as an organ solo, its purpose is to engage the audience with the perfection of sound and rhythm that can be achieved on this magnificent instrument.”<sup>34</sup> For the composer, *Jubilum* is also a very personal testament of his long musical attachment to an instrument that has been part of his musical journey since his childhood. Torres-Santos composed *Jubilum* to be performed on this evening's lecture-recital. *Jubilum* was premiered by the author on October 11,

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<sup>33</sup> *Jubilum* is available through Theodore Front Music Literature.

<sup>34</sup> Raymond Torres-Santos, Program Notes, *Recital de órgano*, Universidad de Puerto Rico at Río Piedras, October 11, 2015.

2015 at the University of Puerto Rico at Río Piedras. The piece showcases Torres-Santos' classical and rock influences, and the powerful sound and coloristic spectrum of the organ.

The piece opens with a series of progressions that are repeated throughout the work, serving as a bridge between the different sections. These progressions are based on a series of three major chords that alternate with a melody that is carried in the pedal, as we can observe in measures 1-4.

**EXAMPLE 19.** Raymond Torres-Santos, *Jubilum*, mm. 1-4.



The rhythms in this work are influenced by pop music, jazz, and Caribbean music.<sup>35</sup> Some of the rhythmic ideas of the piece come from the composer's studies of compositions by Barber, Campos Parsi, Ginastera, and Britten, combined with the idea of a continuous toccata that includes changing patterns from one measure to the next. Torres-Santos uses the technique of adding and subtracting notes, similar to the additive rhythms used by Phillip Glass. This piece also contains elements of the piece *Tarcus* by the rock band Emerson Lake & Palmer. The clusters found in this composition are based on intervals of fourths and fifths, which—according to the composer—are a product of the influence of Béla Bartók and Igor Stravinsky. As we can see in examples 20 and 21, Bartok and Stravinsky use chords that are based on fourths and fifths. Bartok alternates two chords and repeats them. Stravinsky repeats the same chord in each

<sup>35</sup> Raymond Torres-Santos, interview with the author, October 12, 2015.

measure. Torres-Santos alternates the chords and repeats them, but with a different rhythmic pattern, as we can see in example 22.

**EXAMPLE 20.** Béla Bartók, *Mikrokosmos No. 107*, mm. 8-11.



**EXAMPLE 21.** Igor Stravinsky, *The Rite of Spring*, “Dance of the Young Maidens,” mm. 1-7.



**EXAMPLE 22.** Torres-Santos, *Jubilum*, mm. 276-279.



Torres-Santos often uses chromatic and modulatory harmony. *Jubilum* is polyrhythmic; in its ostinato we can observe phrases of three beats in a 4/4 meter. For example, the phrasing lines of the left hand in measures 268-275 is based on a pattern of three beats of eight notes in a 4/4 meter. At the same time, the right foot, plays the same rhythmic pattern of the left hand, but without grouping them in three.

**EXAMPLE 23.** Torres-Santos, *Jubilum*, mm. 268-275.

The composer seeks to vary the rhythm as much as possible without losing coherence in the work. As we can see in measures 163-177, the composer changes the meter several times, yet, the quarter notes still carry the pulse. The opening progression of chords is still present at this point of the work. It creates a sense of familiarity as the progression is repeated.

**EXAMPLE 24.** Torres-Santos, *Jubilum*, mm. 163-177.



**Roberto Milano; *Prelude-Toccata; Verset; Reverie; Capriccio;***

Born in New York City, Roberto Milano (1936-2005), studied music theory, harmony, and composition with Salvatore Congelosi, who was an organist at Saint Patrick's Cathedral in New York City. Milano studied composition at the Manhattan School of Music, received a master's degree in musicology from the City University of New York and pursued theological studies at George Mercer School of Theology in New York.<sup>36</sup> In 1976 he moved to Puerto Rico, where he taught music theory and composition at the Puerto Rico Conservatory of Music and the Inter-American University's Cupey campus. He was an Episcopal priest and founding member of the Puerto Rico Institute for Sacred Music.<sup>37</sup> Milano's works are found in the library of the Puerto Rico Conservatory of Music.

Many of Milano's organ works contain modal sonorities and nonfunctional harmonies in combination with structures and melodic elements from the Medieval, Renaissance, and Baroque periods.<sup>38</sup> In his organ works we can observe motivic ideas that are commonly developed with modulations, augmentations, sequences, and canons.

Milano's *Prelude Toccata* is a brief work based on a short motivic theme in the Dorian mode. The shape of the melody displays the influence of chant.

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<sup>36</sup> Francisco Figueroa, Program Notes, *Roberto Milano's Requiem 9/11*, Sala de Festivales Antonio Paoli, Santurce, PR, September 17, 2002.

<sup>37</sup> Ibid.

<sup>38</sup> Nitai Pons-Perez, "Re-Discovering the Trumpet Music of Roberto Milano: A Study of his *Dúo para trompeta y piano*, *Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim)*, and *Idylls of the King for Three Trumpets*" (DMA dissertation, The University of Kansas, 2015), 3.

**EXAMPLE 25.** Roberto Milano, *Prelude-Toccata*, mm. 1-4.

**Allegro con brio**

Org. *Gt. f*

Ped.

Fragments of the theme appear through the piece, including in the form of a canon. The middle section of the work serves as a contrast to the open motivic idea. In measures 17-19 the composer uses a group of chords in quarter and half notes instead of the triplets found in the opening section. The composer also indicates a change of manual, creating a dynamic contrast. The recapitulation combines the opening motivic idea with a secondary motivic idea. This is the only work on the recital in which the composer indicates manual changes.

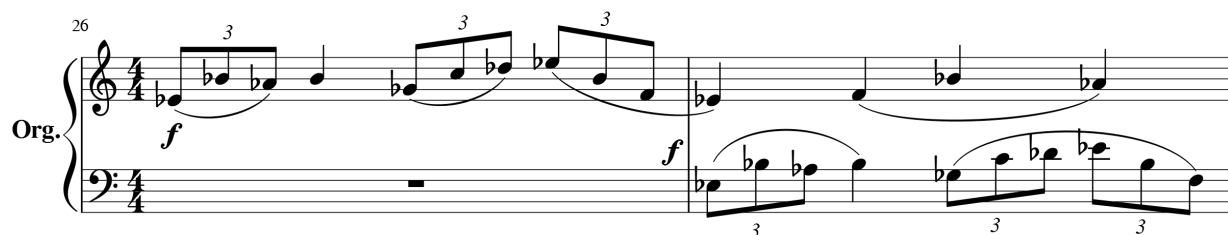
**EXAMPLE 26.** Milano, *Prelude-Toccata*, mm. 17-19.

Org. *Sw. p* *Gt. mf* *Sw. p*

Ped.

The triplet figures in this work serve as a common feature through the work.

**EXAMPLE 27.** Milano, *Prelude-Toccata*, mm. 26-27.



Milano composed other works for organ, including three intermezzos, *Verset*, *Reverie* and *Capriccio*. *Verset* and *Reverie* carry a *cantabile* melody that is exchanged between the manuals and pedals (in *Reverie*), with harmonies primarily based on intervals of fourths and major chords. The lyricism and tempo of these two movements allow the performer to use a variety of registration.

**EXAMPLE 28.** Milano, *Verset*, mm. 3-4.



On the other hand, his third intermezzo, *Capriccio*, contains toccata-like figures. These figures are based on broken chords of sixteenth notes that alternate between minor and major chords, as we can see in measures 1-3. These broken chords lead into a contrasting section in measures 13-23. As can be observed in measures 15-20, the motivic patterns become chordal on the left hand, which accompany a two-measure melody that descends a whole step.

**EXAMPLE 29.** Milano, *Capriccio*, mm. 1-3.



**EXAMPLE 30.** Milano, *Capriccio*, mm. 15-20.

After a brief repetition of the toccata material, the work ends with a *maestoso* section that resembles a chorale

**EXAMPLE 31.** Milano, *Capriccio*, mm. 38-42.

## Conclusion

Puerto Rican organ music has been nurtured from a wide variety of styles. There are few common compositional styles or techniques found in these compositions. The influence of rock and pop music can be found in the works of William Ortiz, and Raymond Torres Santos. On the other hand, Carlos Lamboy leans towards the use of folkloric elements, especially those that have been influenced by the African, Native Indians and Spanish cultures. Roberto Milano's compositions display a stronger influence of styles of past eras. Most composers use the pedal to

support the harmony of their works, with the exception of Carlos Lamboy. It can be observed that the harmonic language of these works does not lean towards atonality, but rather leans more towards the use of tonal sections with some short segments of atonality. In this particular subject, William Ortiz is the most *avant-garde* composer of the four. All of the composers, except Roberto Milano, place great importance on rhythmic elements, using rhythm as a source of expression.

This research briefly describes trends in organ music on the island of Puerto Rico from colonial times to the present. The presentation of this lecture-recital marks an important moment in the history of Puerto Rican organ music, because as far as can be determined, this is the first recital of Puerto Rican organ music since the 18th century and perhaps the first recital ever of exclusively Puerto Rican organ music. The short and long-term goals of this research include the exposition of Puerto Rican organ music so that it can be heard, studied, and integrated into the wider body of organ literature. It also aims to inspire other generations of Puerto Rican composers to write for the instrument. More immediately, it will lead to the first compact disc recording of Puerto Rican organ works.

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